

# Little Biographies

*with illustrations*



## PALESTRINA

BY

The Rt. Rev. Monsignor Patrick F. O'Hare, D.D., LL.D.



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# GIOVANNI PALESTRINA

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This little work is issued by the firm of *Breitkopf and Hartel, Inc.* to direct special attention to a man who, it is said, "flooded the earth with the music of paradise." He is known as the restorer of ecclesiastical music and is deservedly considered the greatest composer of liturgical works the world has ever known. The name of this man, who did more than any other composer before or since his time to stir audiences by the help of musical strains to the contemplation of heavenly things, is *Giovanni Pierluigi* called da Palestrina, after his birthplace. His father was Sante Pierluigi; the family name is therefore Pierluigi.

This musical genius was born of humble parents at Palestrina, a small, closely built, and picturesque town some twenty miles from Rome. The exact date of his birth is not known. According to Riemann he was born in 1525. Although there has been much discussion as to the exact year of his birth, this date seems to be the more reliable one. There is a memorandum preserved in the archives of the Sistine Chapel at Rome that describes his funeral and gives his age as 68 years, so that his birth must have occurred in 1525 or 1526. The incomparable *maestro* after living a long life spent in patient but loving labor in the cultivation and exposition of the heavenly art of music, died full of merit and renown February 2, 1594. His precious remains were honored by the distinguished privilege of burial in the world's greatest church, St. Peter's in Rome. The fortunate visitor to this noblest of all temples may stand at his tomb and whilst there read with loving admiration the simple, unique and well-deserved inscription, "*Princeps Musicae*."

This beautiful tribute of Rome's appreciation of the great composer has been echoed and re-echoed ever since

throughout the musical world. Pontiffs and prelates and myriad parochial churches have for centuries lauded his compositions of scholarly distinction, of elegant artistry, and withal of practical utility. No history of music is complete without reference to this composer's world-famous classics.

Concerning the early years of the incomparable musician very little of an authentic character is known. There is a manuscript in the Vatican, "Notizie dei maestri di cappella si di Roma che altramontani, 1500-1700", written by Giuseppe Ottavio Pittoni, (1657-1743), from which we learn that the young Palestrina sang in the streets of Rome while offering for sale the products of his father's farm and that he was heard on such an occasion by the choir-master of Santa Maria Maggiore, who impressed by the boy's beautiful voice and pronounced musical talent, arranged for his musical training. As to the identity of the choirmaster tradition affords no clue. "Some", says the Catholic Encyclopaedia, "hold that Palestrina was taught by Jacques Arcadelt (1514-1560), choir-master and composer in Rome from 1539 to 1549. The opinion so long held that Claude Goudimel (1505-1572) was his principal teacher has now been definitely abandoned." Riemann states, that in 1918, R. Casimiri, chapel master at Lateran, discovered that Palestrina, 1537-1542, while chorist at S. Maria Maggiore in Rome, was a pupil of Firmin Le Bel.

It is not unlikely that at a very early age, probably about the year 1540, he came to Rome to begin the study of music. As already hinted, it would appear that Palestrina was received into one of the musical institutions established in Rome to his being overheard singing in the streets by the maestro of the chapel of Santa Maria Maggiore. "The authenticity of this anecdote," Grove says, "is at the least doubtful. In the first place Palestrina, at all events as a man, had a poor voice. In the next, a maestro who had thus caught wild a promising pupil, would have infallibly kept him to himself."

As far as is known Palestrina began his active musical life as organist and choir-master in his native city in 1544; his reputation increasing, in 1551 he was called to Rome where he was entrusted with the direction and

musical formation of the choir-boys of St. Peter's and within the same year was advanced to the post of choir-master. In 1554 he dedicated to Pope Julius III (1549-1555) his first compositions, a volume of masses for four voices and was rewarded with the appointment as a member of the papal chapel in contravention of the rules governing that body. The Pope had set aside the rule requiring those who held membership in the papal choir to be in Holy Orders and also used his authority to exempt him from the usually severe entrance examination. These circumstances and the further fact that his voice was much inferior to those of the other singers aroused the opposition and antagonism of his fellow members. The papal singers did not appreciate the object of the Pope which was to secure for the gifted young man the necessary leisure to compose.

The Pope's action in favor of Palestrina encouraged the young artist and thus infused with new life by reason of his honored position, he set to work to use his great talents for the well-being, development and advancement of a purer, nobler and holier style of music than had hitherto prevailed.

In the course of the year 1555 Palestrina published a volume of Madrigals for four voices. His intention to dedicate this work to Pope Julius III was frustrated by the death of that Pontiff which took place while it was still in Press. The texts of some of the Madrigals the composer himself in later years considered too free. In the dedication of his setting of the "Canticle of Canticles" to Gregory XIII,\* he expresses not only regret but repentance, for having caused scandal, as

\* Palestrina co-operated with Gregory XIII in regard to a planned reformation of Gregorian chorals (1577). It is proven by the writer Molitor (1901) that Palestrina actually began work on the revision of the Graduals, with Anibale Zailo, and namely in the sense of departing from **Melismas** at the endings of **Distinctios**. The so called **Editio Medicaea** of the Graduals (1614) does not originate from the prepared and outlined manuscript of Palestrina and Zailo but on a revision in similar sense, undertaken by Felice Anerio and Fr. Suriano for the publisher Raimondi. This brings to light that P.'s son Hyginus, took things unto himself, augmented and completed the posthumous preparatory work of his father.

## 1.

Soprano.

Ver-gine bel - la, che di Sol ve . sti - - - ta,

Alto.

Ver-gine bel - la, che di Sol ve . sti - ta,Vergine bel - la,

Tenore (I).

Ver-gine bel - la, che di Sol ve . sti - ta,Vergine

Tenore (II).  
(Quinto).

Ver-gine bel - la, che di Ver-gine bel - la, che di

Basso.

Ver-gine bel - la,

co - ro na - ta di stel - le, al som - mo  
che di Sol ve . sti - ta, co - rona - ta di stel - le,  
bel - la, che di Sol ve . sti - ta, co - rona - ta, co - ro na - ta di  
Sol ve . sti - ta, co - rona - ta, co - ro na - ta di  
che di Sol ve . sti - ta, co - rona - ta di stel -

So - le pia - cesti si, che'n te sua lu - ce a - sco -  
al som - mo So - le pia - cesti si, che'n te sua lu - ce a - sco -  
le, al som - mo So - le - le piacesti si, che'n te sua luce a - sco -  
stelle, al som - mo So - le  
le al som - mo So - le pia - ce, sti si, che'n

—“Specimen from Madrigals”

he thought, by this publication. It must be remembered by way of explanation of Palestrina's sentiments, that he was born in an age of the most vitiated musical taste and was himself not quite exempt from its unfavorable influences at the opening of his professional career. Marcellus II, who had succeeded Julius III in the Papacy, as Cardinal, had protected and admired Palestrina, but died after a reign of twenty-one days. He was succeeded in his turn by Paul IV. This Pontiff was a reformer and shortly after his accession, re-inforced the former rules for the government of the papal choir. At that time there were three lay married members among the Pontifical singers and Palestrina,\* who was one of the number, was dismissed with a pension of six scudi per month. The worry and hardship caused by the dismissal brought on an attack of nervous fever. As might have been foreseen his despair was premature. A young man who had so speedily and so surely left his mark upon the music of his period was not likely to starve for want of employment. Within two months, on October 1, 1555, he was invited to take charge of the choir of St. John Lateran, where he remained until February, 1561.

During his leadership of this choir, he composed a number of remarkable works. Among these were his "*Lamentations*", "*Magnificats*" and the famous and immortal "*Improperia*." The performance of the Lamentations by the papal choir on Good Friday was ordered by Pope Paul IV, and they have remained in its repertoire ever since. This production greatly increased Palestrina's fame.

In 1561 he asked the chapter of St. John Lateran for an increase of salary, in view of his growing needs and in consideration due his family. The request was not granted and forthwith he applied for a similar post at Santa Maria Maggiore, which he held until 1571.† The ten years which he remained here formed at once

\* In 1547 Palestrina married Lucrezia de Goris, who died July 23rd, 1580. A year later he married again.

† In 1571, upon the death of Animuccia, the successor to Palestrina at St. Peter's Church, he resumed his former position, (which it will be recalled he had given up in 1555) and retained it until his death.

the most brilliant decade in the life of Palestrina and one of the most remarkable epochs in the history of his art.

It is not easy for us at this moment to realize the position of Church Music before and during the days of Palestrina. It may be said, that it had lost all relation to the service, which it was supposed to illustrate. Bristling with inapt and distracting artifices, it completely overlaid the situations of the Mass and the sacred words of the liturgy of the Church were shaken together in most admired confusion. Words of other sacred pieces, even snatches of old songs were foisted among them, so that they no longer expressed any one idea and even attempts were made to vary the stately measure of the chant, which has always been considered the true and permanent style of liturgical music. Its character was worldly, sensuous, lacking in devotion and little in keeping with the solemnity, the beauty and the dignity of Catholic worship. Indeed, all sorts of devices were introduced in the search for novelty and so great had become the abuses about this period that a celebrated Cardinal declared, that some of the church music of his day was so unfit to be offered to God that nothing but invincible ignorance could excuse from grievous sin those who offered it.

A reformation of the church music of that period was a crying necessity. To elevate, ennable and make it more reverent, as well as better suited to its high and holy purpose was clamored for on many sides.

In this grave situation the ever-memorable Council of Trent was convened and at various times, from its opening in 1545 to its close, December 4, 1563, not the least of the topics discussed was that of Church music with the purpose of condemning what was intrinsically mischievous and ecclesiastically irregular. To correct abuses and reform discipline the Council passed the following decree: "Let the bishops take care to exclude from the churches all musical compositions, whether for organ or for voice, in which anything lascivious or impure is mingled, so that the House of God may both truly appear and be called the House of Prayer." With the promulgation of this decree it was left to the bishops and their synods to take action

and exclude in future all profane and vulgar compositions in solemn church functions.

Determined on pushing the reform movement to success, the reigning pope Pius IV, in the beginning of 1564 appointed a Commission, i. e. a committee, of eight cardinals and confided to this number the charge of regulating the matter of Church music in Rome. One of the members of this committee was the renowned Cardinal Borromeo, who was the arch-priest of the Liberian basilica where Palestrina was maestro and being a personal friend of the musician, he was well acquainted with his religious compositions in which the words of the liturgy could be distinctly heard and appreciated. This was a chief point to be gained in the character of all new liturgical musical works. The Vatican musicians appointed as a sub-committee were of the opinion that to write musical compositions for the *Gloria* and *Credo* in which the words could be distinguished was not possible, because of the fugues and imitations requisite to be introduced: which musical figures constituted precisely the distinctive character of harmonized music. To deprive it of these resources would be to destroy the music itself. The Vatican musicians sticking to their opinion, Borromeo, with the consent of the other cardinals, invited Palestrina in the emergency to undertake the difficult task of preserving the integrity and distinct declamation of the text in all compositions, in which the voices were interwoven. The responsibility was crushing, for the fate of figured church music seemed then to hang on the efforts he would make.

Palestrina, not in the least dismayed by the magnitude of the task entrusted to him, betook himself to prayer as well as to active musical work and by April of the succeeding year, 1565, a year and four months after the Council had closed at Trent, he had composed three masses to be exhibited on trial before the Commission.\* The first of the three celebrated ones of

\* Palestrina's style of music became official and was accepted and recognized as the reform of Church Music. His reward was his appointment to Composer (Maestro Compositore) of the Papal Choir, a position of honor, and since Palestrina, held only by Felice Anerio.

history is written in the third and fourth modes, the second in the seventh mode, and the third in order, in the eighth mode. All were written for six voices, although not the same in partition. These masses, as indeed all that he ever composed, are written in the tonality of Gregorian chant. The modern major or minor modes were not known in his day. Musicians in his time knew only the ecclesiastical modes, eight in number, of Gregorian chant. The last of these was the renowned "*Missa Papae Marcelli*," not then so named, nor indeed until ten years after the death of the Pontiff who reigned, as was said before, only twenty-one days. This mass is his masterpiece. It is the gem of all his works. In it he portrays all the pious feelings of his noble soul. It is devout, full of life, majestic, angelic, suppliant.

Cardinal Borromeo celebrated a solemn Mass in the Sistine Chapel in presence of his uncle Pius IV on June 19, 1565, at which the great work alluded to was sung for the first time in public. Its rendition charmed and delighted the presiding Pontiff and the assembled Cardinals. They declared that it satisfied all the conditions of the Commission and vindicated the cause of true church music: (1) because it contained no profane or lascivious airs or imitations thereof: (2) because it excluded all unliturgical accessories in the text: (3) principally because the sacred words were perfectly intelligible. So charmed was the Pope by the exquisite devotional strains of this mass that he compared it to the melodies that the Apostle St. John in his vision had heard in the heavenly Jerusalem, saying that "another John (Palestrina's Christian name was John) has given us in the earthly Jerusalem a foretaste of the music in heaven."

From that day to this the use of Palestrina's music has been retained in the Pope's own choir, to the exclusion of all other except the simple Plain Chant with which it is made to alternate. Even when the Pope officiates or presides at any celebration outside his own chapel, his choir accompanies him and sings the same music.

It is this music, *alla Palestrina* that travellers go to Rome to hear, especially during Holy Week. One

generation has thus followed another to Rome for more than three hundred years: and the harmonies of Palestrina, though ever ancient, are, like the beauty of divine truth, found to be ever new.

The endorsement of the Pope and the Cardinals, not be it remembered of the Pope and the Council of Trent, greatly encouraged Palestrina who gave to the world a new and sublime style of music which has been maintained to the present time. His works became the model for all future generations of composers in their efforts to contribute to the beauty and solemnity of Catholic worship. Thus a true measure of reform was accomplished, an extraordinary measure indeed considering the scandalous and irreverent state of things which had hitherto prevailed.

The music of Palestrina is the last and triumphant result of the efforts that were made in his time and before it to vary, to modify and to adorn the Plain Chant, which so many had found too simple and too monotonous. The style of music fostered by Palestrina is termed polyphonic in which two or more different melodies are sung simultaneously yet form perfect harmonies pleasing to the ear. Polyphonic form, complex and simple, was the style of music of all his compositions. His great as well as his simple works will ever be monuments to his skill as a composer. Only a man of his ability could have written the great music that emanated from his pen and the style in which it was written with so little use of showy technic.

Hucbald, an humble Benedictine monk, a native of Flanders, born about the year 840, was the first to write in this style, to treat it methodically according to fixed principles. Later on and up to the twelfth century, his system was known as "counterpoint". From this primitive form of measured music, first thought of by the monk Hucbald, arose the beautiful structure of polyphonic music which occupies the place of honor among all the different styles of figured music.

The first great culmination of the polyphonic style of music is found in the works of Palestrina. He brought this style to its highest state of perfection and popularity, and although it is built upon the Gre-

gorian or Plain Chant, it is as unlike it as Grecian is unlike Italian architecture. It is equally unlike modern music. It differs from plain chant, being an unbroken series of artistically-constructed harmonies, in which unison is unknown. It differs from modern music by the absolute disuse of instruments of any kind, even the organ, by the exclusion of all passages for *soli*, and by being written in Plain Chant tonality. With the grave Gregorian melody, learnedly elaborated in rigorous counterpoint, and reduced to greater clearness and elegance without any instrumental aid, says Piechianti; "Palestrina knew how to awaken among his hearers mysterious, grand, deep vague sensations that seemed caused by the objects of an unknown world, or by superior powers in the human imagination." (Apud Bellasis, Memorial Cherubini.)

The unique position which the polyphonic style of music is held in ecclesiastical fields is due mainly to the fact that its first melodies were taken from the strictly liturgical music of the Church, Gregorian Chant. "In the time of Hucbald," as Fr. Jos. Kelly says, "Gregorian melodies alone were used in this style of music. The polyphonic music of Palestrina contains motifs of Plain Chant brought into measured time. Its tone system, its character, its spirit, all are derived from the solemn chant of the Church. The whole history of polyphonic music shows that it is essentially religious. From the very beginning, until it reached its sublime heights in the composition of Palestrina, it was nurtured under the wing of the Church. Nearly all of the composers of this style of music were monks, or men attached officially to some Church institution. The first polyphonic compositions were based upon Plain Song melodies and the words were taken from the Bible and from the liturgy of the Church, their meaning and their spirit being reflected in the melody. Polyphony may truly be regarded in the same light as the literature of the Bible. Bible literature is inspired prose poetry; polyphony is inspired prose music. Its beauty and religious character are due to the fact that no one voice has the melody, properly so-called, to which the others merely form a harmony. Every voice is absolutely indepen-

dent, having its own independent melody, and together they form one grand harmony which ascends like incense before the throne of the Most High.

Palestrina was a most prolific writer and the fertility of his invention was astonishing. The number of his sacred madrigals, motets, psalms, hymns in honor of the Blessed Virgin and masses was enormous; almost incredible. Besides all these he brought out twenty-nine motets on words from the "Canticle of Canticles," a work which won for him the title of "Prince of Music". According to his own statement, Palestrina intended to reproduce in this composition the Divine love expressed in the Canticle, so that his own heart might be touched by a spark thereof.

For the enthronement of Sixtus V, he wrote a five-part motet and mass on the theme of the text, "*Tu es pastor ovium*," followed a few months later by one of his finest productions, the mass "*Assumpta est Maria*." During the last years of his life, Palestrina wrote his great "Lamentations", settings of the liturgical Hymns, a collection of Motets, the well-known "*Stabat Mater*" for double chorus, Litanies in honor of the Blessed Virgin Mary and the Offertories for the ecclesiastical year. His complete works,\* in thirty-three volumes, edited by Theodore de Witt, Franz Espange, Franz Commer, and from the tenth volume on, by Haberl, are published by Breitkopf and Hartel.

Palestrina was a colossal genius. He had no equal or rival. He was the great master of the angelic art. He placed the music of the Church at such a sublime height that no musician or composer, at least to the advent of the instrumental polyphonic music of Bach and Beethoven, even approached him, much less equalled him. He was the greatest Gregorian Chant harmonist whom the world has yet seen. He gave to the public a new and sublime style of music the supremacy of which has maintained to the present time. The standard of polyphonic music and of the Chant which he created inspired the pens of such geniuses as Bach and Beethoven and stimulated others of lesser note

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\* See the list in back of book or write to Breitkopf & Hartel, New York, for a complete catalog.

to compose works becoming the House of Prayer and increasing devotion, aiding priest and people in Holy Communion of sentiments to reach the throne of God.

The phenomenal success of Palestrina as a musician and his undying fame may be traced not merely to the enormous amount of composing he did, but largely to his devotion to the Church and to her music. He was fond of recalling that early in his career he was encouraged and assisted in disentangling the sweet spirit of song from the mazes in which it was well nigh lost by two saints, Charles Borromeo and Philip Neri. The former was his protector and advocate: the latter his friend and inspiration. Philip Neri, in spite of his cloistered solitude, his humility and withdrawal from the world, was a great lover of music, a composer of no mean ability and deserves to be named the father of the "*oratorio*." This apostolic man was accustomed to gather into his oratory the youth of Rome where he exhorted and encouraged them to stir themselves by the help of musical strains to the contemplation of spiritual and heavenly things. To this sacred asylum and home of music Palestrina was drawn. Here a lasting friendship was established and Palestrina's magic wand often and often directed and inspired many of the saint's musical recitals.\* As Philip's penitent and spiritual disciple, Palestrina gained that insight into the spirit of the liturgy which enabled him to set it forth in polyphonic music as it had never been done before. It was his spiritual formation even more than his artistic maturity which fitted him for the providential part he played in the reform of figured Church Music. His was a renovative not an annihilative spirit. He started from the simplest possible basis, abandoned all specious artifices and reared a structure plain in its materials, but possessing in the whole a symmetry—at time a sublimity—which has never been equalled elsewhere in purely devotional music.

When the days of Palestrina were coming to a close

\* Palestrina composed many works for the Oratorio Society of Philip Neri and also around this period (1581) was Concert-master for Prince Buoncompagni; he was also a director at the Music School which G. M. Nanini, his successor, at Santa Maria Maggiore, opened in 1580.



ad. von F. Böttcher

## IOANNES PETRALOYSIUS PRAENESTINUS

Imago secundum prototypum in Archivo musicó  
Basilicæ Vaticane conservatum.

Principi manuere vario aere acc. 17. autographum.

fronap. pietatis.

St. Philip Neri attended his death bed and whispered into the ears of his spiritual son the consoling words, "Well done, good and faithful servant"; sweet melody of a pastoral voice to a departing member of the flock, at the gate of Paradise.

Music, in the language of the Congregation of Rites, is a part of the sacred liturgy. Contributing to the beauty and solemnity of Catholic worship there is no other form of music that can take the place of Gregorian Chant and real polyphonic compositions. These styles of music adapt themselves by their very nature to the liturgy more readily than any composition in the modern forms.

To study, understand and appreciate the approved music of the Church is an undertaking that deserves earnest and devoted attention. We would therefore urge the desirability of organized study of Plain Song and mediaeval music. No one can investigate this field of inquiry without discovering sooner or later something which will amply reward him for his trouble. Mr. Henry Tipper in his *Growth and Influence of Music* has said: "Palestrina, by his serene genius and sympathy, exalted polyphony to as lofty and secure an eminence as the allied arts of painting and architecture had been raised to by Raphael and Michael Angelo. And as Raphael and Michael Angelo represent a development of Christian painting which has never been equalled since, so in the school of Palestrina is found the highest type of Christian music—a mingling of classic repose and formal dignity with that Gothic aspiration expressed elsewhere in mediaeval architecture, a fountain of Christian ecstasy such as has never flowed so abundantly in any other period of musical history. The study of this music is its own reward: to no one can it bring anything but profit and edification. It is pre-eminently suited to divine worship and is sure to become the favorite music of all devote worshippers who love melody and harmony in keeping with the rite and the words of the Church's liturgy."

# LIST OF PALESTRINA'S WORKS

## FIRST VOLUME

### Five-part Motets

No. 1. O admirabile commercium. — 2. Stella quam videntur magi. — 3. O Antoni eremita. — 4. Senex puerum portabat (prima pars). — Hodie beata virgo Maria (secunda pars). — 5. Suscipe verbum virgo Maria (prima pars). — Paries quidem filium (secunda pars). — 6. Alleluia! tulerunt Dominum. — 7. Crucem sanctam subiit. — 8. O beata et gloria trinitas (prima pars). — O vera summa sempiterna trinitas (secunda pars). — 9. Ego sum panis vivus (prima pars). — Panis quem ego dabo (secunda pars). — 10. — Puer qui natus est. — 11. Beatae Mariae Magdalene. — 12. Sancte Paule apostole. — 13. Beatus Laurentius orabat. — 14. Hodie nata est beata virgo. — 15. O beatum virum. — 16. Venit Michael archangelus. — 17. O beatum pontificem. — 18. Deus qui dedisti legem. — 19. Lapidabant Stephanum. — 20. Hic est discipulus ille. — 21. Sicut lilium inter spinas. — 22. Quam pulchri sunt gressus. — 23. Unius ex duobus. — 24. Cum pervenisset beatus Andreas.

### Six-part Motets.

No. 25. Viri Galilaei quid statis (prima pars). — Ascendit Deus in jubilatione (secunda pars). — 26. Dum completerentur dies pentecostes (prima pars). — Dum ergo essent in unum discipuli (secunda pars). — 27. Pulchra es, o Maria virgo. — 28. Solve jubente Deo (prima pars). — Quodcumque ligaveris (secunda pars). — 29. Bidi turbam magnam (prima pars). — Et omnes angeli stabant (secunda pars). — 30. O magnum mysterium (prima pars). — Quem vidistis pastores (secunda pars). — 31. O Domine Jesu Christe.

### Seven-part Motets

No. 32. Tu es Petrus. — 33. Virgo prudentissima (prima pars). — Maria virgo (secunda pars).

## SECOND VOLUME

### Five-part Motets

No. 1. O virgo simul et mater. — 2. Memor esto verbi tui servo tuo. — 3. Corona aurea (prima pars). — Domine praevenisti cum (secunda pars). — 4. In illo tempore egressus. — 5. O sacrum convivium. — 6. Coenantibus illis accepit Jesus. — 7. Derelinquat impius viam. — 8. Ascendo ad patrem meum (prima pars). — Ego rogabo patrem (secunda pars). — 9. Homo quidam fuit. — 10. Canite tuba in Sion (prima pars). — Rorate coeli (secunda pars). — 11. Exi cito in plateas. — 12. Circuire (prima pars) (Angeli Petraloysii). — In hac cruce te invenit (secunda pars). — 13. Gaude Barbara beata (prima pars). — Gaude quia meruisti (secunda pars). — 14. Domine pater (Syllae Petraloysii). — 15. Confitebor tibi Domine (Roldufi Petraloysii). — 16. Peccantem me quotidie. — 17. Dominus Jesus in qua nocte.

### Six-part Motets

No. 18. Tribularer si nescirem (prima pars). — Secundum

multitudinem dolorum (secunda pars). — 19. Veni Domine et noli tardare (prima pars). — Excita Domine (secunda pars). — 20. Hierusalem, cito veniet salus tua (prima pars). — Ego enim sum Dominus (secunda pars). — 21. Beata Barbara (prima pars). — Gloriosam mortem (secunda pars). — 22. Sancta et immaculata Virginitas (prima pars). — Benedicta tu (secunda pars). — 23. Cantabo Domino in vita mea (prima pars). — Deficiant peccatores (secunda pars). — 24. Tu es Petrus et super hanc petram (prima pars). — Quodcumque ligaveris (secunda pars). — 25. Nunc dimittis servum tuum (Syllae Petraloysii).

#### **Eight-part Motets**

No. 26. Confitebor tibi Domine (prima pars). — Notas facite in populis (secunda pars). — 27. Laudate pueri Dominum (prima pars). — Quis sicut Dominus Deus (secunda pars). — 28. Domine in virtute tua (prima pars). — Magna est gloria ejus (secunda pars). — 29. Laudate Dominum omnes gentes.

### **THIRD VOLUME**

#### **Five-part Motets**

No. 1. Pater noster. — 2. Ave Maria. — 3. Cantantibus organis (prima pars). — Biduanis ac triduanis (secunda pars). — 4. Caro mea vere est cibus. — 5. Angelus Domini descendit de coelo (prima pars). — Et introeuntes in momentum (secunda pars). — 6. Congrega, Domine (prima pars). — Afflige opprimentes nos (secunda pars). — 7. Inclytae sanctae virginis Catherinae. — 8. Fuit homo missus a Deo (prima pars). — Erat Joannes in deserto (secunda pars). — 9. O lux et decus (prima pars). — O singulare praesidium (secunda pars). — 10. Quid habes Hester (prima pars). — Vidi te Domine (secunda pars). — 11. Tradent enim vos. — 12. Sanctificavit Dominus. — 13. O quam metuendus. — 14. Jubilate Deo, omnis terra (prima pars). — Laudate nomen ejus (secunda pars). — 15. Omnipotens sempiterne Deus. — 16. O sancte praesul Nicolae (prima pars). — Gaude praesul optime (secunda pars). — 17. Domine Deus, qui conteris (prima pars). — Tu Domine (secunda pars). — 18. Manifesto vobis veritatem (prima pars). — Pax vobis, noli timere (secunda pars).

#### **Six-part Motets**

No. 19. Susanna ab improbis (prima pars). — Postquam autem (secunda pars). — 20. Cum ortus fuerit. — 21. Rex pacificus. — 22. Haec dies, quam fecit Dominus. — 23. Columna es immobilis. — 24. Judica me Deus, et discerne. — 25. Accipit Jesus calicem. — 26. O bone Jesu. — 27. Deus qui ecclesiam tuam.

#### **Eight-part Motets**

No. 28. Surge illuminare Hierusalem. — 29. Lauda Sion. — 30. Veni sancte spiritus. — 31. Ave regina coelorum. — 32. Hodie Christus natus est. — 33. Jubilate Deo.

### **FOURTH VOLUME**

#### **Five-part Motets**

##### **I.**

No. 1. Osculetur me osculo oris sui. — 2. Trahe me post te. — 3. Nigra sum, sed formosa. — 4. Vineam meam non custo-

divi. — 5. Si ignoras te o pulchra inter mulieres. — 6. Pulchrae sunt genae tuae. — 7. Fasciculus myrrae. — 8. Ecce tu pulcher es, dilect mi. — 9. Tota pulchra es amica mea. — 10. Vulnerasti cor meum. — 11. Sicut lily inter spinas. — 12. — Introduxit me rex in cellam. — 13. Laeva ejus sub capite meo. — 14. Vox dilecti mei. — 15. Surge, propera amica mea. — 16. Surge amica mea, speciosa mea. — 17. Dilectus meus mihi et ego illi. — 18. Surgam et circuibo civitatem. — 19. Adjuro vos, filiae Hierusalem. — 20. Caput ejus aurum optimum. — 21. Dilectus meus descendit in hortum suum. — 22. Pulchra es amica mea. — 23. Quae est ista. — 24. Descendi in hortum meum. — 25. Quam pulchri sunt gressus tui. — 26. Duo ubera tua. — 27. Quam pulchra es et quam decora. — 28. Guttur tuum sicut. — 29. Veni, veni dilecte mi.

## II.

No. 1. Laetus Hyperboream. — O patruo pariterque. — 2. Paucitas dierum meorum. — Manus tuae Domine. — 3. Tempus est, ut revertar. — Nisi ego abiero. — 4. Domine secundum actum meum. — 5. Ave Trinitatis sanctuarium. — 6. Parce mihi Domine. — Peccavi, peccavi. — 7. Orietur stella. — 8. Aegypte noli flere. — 9. Ardens est cor meum. — 10. Sic deus dilexit mundum. — 11. Surge Petre. — 12. Apparuit caro suo. — 13. Ecce merces Sanctorum. — 14. Videns secundus. — 15. Rex Melchior. — 16. Ave Regina coelorum. — 17. Gaude gloriosa. — 18. Exultate Deo. — 19. Tribulationes civitatum. — Peccavimus. — 20. Surge sancte Dei. — Ambula sancte Dei. — 21. Salve Regina. — Eia ergo advocata.

## FIFTH VOLUME Four-part Motets

### I.

No. 1. Dies sanctificatus. — 2. Lapidabant Stephanum. — 3. Valde honorandus est. — 4. Magnum haereditatis mysterium. — 5. Tribus miraculis. — 6. Hodie beata virgo Maria. — 7. Ave Maria gratia plena. — 8. Jesus junxit se discipulis. — 9. O Rex gloriae. — 10. Loquebantur variis linguis. — 11. Benedicta sit sancta Trinitas. — 12. Lauda Sion Salvatorem. — 13. Fuit homo missus a Deo. — 14. Tu es pastor ovium. — 15. Magnus sanctus Paulus. — 16. Surge, propera amica mea. — 17. In diebus illis. — 18. Beatus Laurentius. — 19. Quae est ista. — 20. Misso Herodes spiculatore. — 21. Nativitas tua. — 22. Nos autem gloriari. — 23. Salvator mundi salva nos. — 24. O quantus luctus. — 25. Congratulamini mihi omnes. — 26. Dum aurora finem daret. — 27. Doctor bonus. — 28. Quam pulchri sunt.

### Commune Sanctorum

No. 29. Tollite jugum meum. — 30. Isti sunt viri sancti. — 31. Hic est vere Martyr. — 32. Gaudent in coelis. — 33. Iste est qui ante Deum. — 34. Beatus vir qui suffert. — 35. Veni sponsa Christi. — 36. Exaudi Domine.

### II.

No. 1. Domine quando veneris. — Commissa mea. — 2. Heu mihi Domine. — Anima mea turbata. — 3. Super flumina

Babilonis. — 4. Ecce nunc benedicite Dominum. — 5. Ad te levavi oculos meos. — Miserere nostri Domine. — 6. Ad Dominum cum tribularer. — Sagittae potentis. — 7. Fundamenta ejus. — Numquid Sion dicet. — 8. Quia vidistime Thoma. — 9. Ego sum panis vivus. — 10. Sicut cervus desiderat. — Sitivit anima mea. — 11. Ave Regina coelorum. — Gaude gloriosa. — 12. Alma redemptoris mater. — Tu quae genuisti natura mirante. — 13. Salve Regina. — Eia ergo advocata nostra. — 14. Ave Maria gratia plena. — 15. Haec dies quam fecit. — 16. Confitemini Domino. — 17. Pueri Hebreorum. — 18. Sub tuum praesidium. — 19. Adoramus te, Christe. — 20. Surrexit pastor bonus. — 21. Glorisi principes.

## SIXTH VOLUME

### Eight-part Motets

No. 1. Sub tuum praesidium. — 2. Fratres, ego enim accepi. — 3. Caro mea vere est cibus. — 4. Hic est panis (secunda pars).

### Five-part Motets

No. 5. Tu es pastor ovium. — 6. Quodcumque ligaveris (secura pars).

### Six-part Motets

No. 7. Assumpta est Maria. — 8. Quae est ista (secunda pars). — 9. Cum autem esset Stephanus. — 10. Positis autem genibus (secunda pars.) — 11. Hic est beatissimus Evangelista. — 12. Hic est discipulus ille (secunda pars). — 13. Responsum accepit Simeon. — 14. Cum inducerent puerum Jeusum (secunda pars). — 15. Trident enim vos in conciliis.

### Eight-part Motets

No. 16. Surrexit pastor bonus. — 17. Etenim Pascha nostrum (secunda pars). — 18. Jesus junxit se discipulis. — 19. Et increpavit eos dicens (secunda pars). — 20. Spiritus sanctus replevit. — 21. Hodie gloriosa semper virgo Maria. — 22. Regina mundi, hodie (secunda pars). — 23. Et ambulabunt gentes in lumine. — 24. Stabat mater dolorosa. — 25. Ave mundi spes, Maria. — 26. Beata es, virgo Maria. — 27. Ave Maria, gratia plena. — 28. O quam suavis est, Domine, spiritus tuus. — 29. Disciplinam et sapientiam docuit. — 30. O bone Jesu exaudi me. — 31. O Domine Jesu Christe. — 32. Expurgate vetus fermentum. — 33. Pater noster, qui es in coelis. — 34. Salve Regina, mater bisericordiae. — 35. Alma Redemptoris mater. — 36. Regina coeli, laetare.

## SEVENTH VOLUME

### Six-part Motets

No. 1. Salve Regina, mater misericordiae. — 2. Eia ergo, advocata nostra (secunda pars).

### Eight-part Motets

No. 3. O prestiosum et admirandum convivium. — 4. O admirabile commercium. — 5. Videntes stellam Magi.

### Twelve-part Motets

No. 6. Laudate Dominum in tympanis. — 7. Ecce nunc

benedicite Dominum. — 8. Nunc dimittis servum tuum,  
Domine.

#### Four-part Motets

No. 9. Ascendens Christus in altum. — 10. Domine, secundum actum meum. — 11. Ne recorderis peccata mea, Domine. — 12. Ecce nunc benedicte Dominum. — 13. Deus, qui animae famuli tui Gregorii. — 14. Innocentes pro Christo infantes. — 15. Princeps gloriosissime Michael Archangele. — 16. Gaude Barbara beata.

#### Eight-part Motets

No. 17. Alma redemptoris mater. — 18. Tria sunt munera pretiosa. — 19. Fili, non te frangant labores. — 20. Ecce veniet dies illa (secunda pars). — 21. Haec dies, quam fecit Dominus. — 22. Lauda Sion Salvatorem. — 23. Victimae Paschali laudes. — 24. Victimae Paschali laudes. — 25. Veni sancte Spiritus. — 26. Ave Regina coelorum.

#### Twelve-part Motets

No. 27. Stabat mater dolorosa.

#### Eight-part Motets

No. 28. Apparuit gratia Dei. — 29. Dies sanctificatus illuxit nobis. — 30. Haec est dies praeclara. — 31. Congratulamini mihi omnes. — 32. Magnus sanctus Paulus. — 33. Sancte Paule Apostole (secunda pars). — 34. Nunc dimittis servum tuum. — 35. Omnes gentes plaudite. — 36. Victimae Paschali laudes.

### EIGHTH VOLUME

#### Four-part Hymns

No. 1. Conditor alme siderum. — 2. Christe Redemptor omnium. — 3. A solis ortu cardine. — 4. Salvete flores martyrum. — 5. Hostis Herodes impie. — 6. Lucis Creator optime. — 7. O lux beata Trinitas. — 8. Ad preces nostras. — 9. Vexilla regis prodeunt. — 10. Ad coenam Agni providi. — 11. Jesu nostra redemptio. — 12. Veni creator Spiritus. — 13. Pange lingua gloriosi. — 14. Quodcumque vinclis. — 15. Doctor egregie. — 16. Ave maris stella. — 17. Vexilla regis prodeunt. — 18. Ut queant axis. — 19. Aurea luce. — 20. Lauda mater ecclesiae. — 21. Petrus beatus. — 22. Quicumque Christum quaeritis. — 23. Tibi Christe, splendor patris. — 24. Christe Redemptor omnium. — 25. Exultet coelum laudibus. — 26. Tristes erant Apostoli. — 27. Deus tuorum Militum. — 28. Deus tuorum Militum. — 29. Sanctorum meritis. — 30. Rex gloriose Martyrum. — 31. Iste confessor. — 32. Jesu corona virginum. — 33. Jesu corona virginum. — 34. Hujus obtentu. — 35. Urbs beata Jerusalem. — 36. Magne pater Augustine. — 37. Laudibus summis. — 38. En gratulemur hodie. — 39. Proles de coelo proditi. — 40. Decus morum dux. — 41. Christe qui lux es. — 42. Prima lux surgens. — 43. Nunc jurat celsi. — 44. Mensis Augusti. — 45. Hymnus canoris.

### NINTH VOLUME

#### Five-part Offertories

No. 1. Ad te levavi. — 2. Deus tu conversus. — 3. Benedixisti Domine. — 4. Ave Maria gratia plena. — 5. Tui sunt

coeli — 6. Elegerunt Apostoli. — 7. Justus ut palma. — 8. Anima nostra sicut. — 9. Posuisti Domine. — 10. Deus enim firmavit. — 11. Inveni David. — 12. Reges Tharsis et insulae. — 13. Jubilate Deo omnis. — 14. Jubilate Deo universa. — 15. Dextera Domini fecit. — 16. Bonum est confiteri. — 17. Perfice gressus meos. — 18. Benedictus Domine. — 19. Scapulis suis. — 20. Meditabor in mandatis. — 21. Justitiae Domini rectae. — 22. Laudate Dominum quia. — 23. Confitebor tibi Domine. — 24. Improperium expectavit. — 25. Terra tremuit et. — 26. Angelus Domini descendit. — 27. Deus meus ad te. — 28. Lauda anima mea. — 29. Benedicte gentes. — 30. Ascendit Deus in jubilatione. — 31. Confirma hoc Deus. — 32. Benedictus sit Deus. — 33. Sacerdotes Domini. — 34. Domine convertere. — 35. Sperent in te omnes. — 36. Illumina oculos meos. — 37. Benedic Dominum. — 38. Sicut in holocaustis. — 39. Populum humilem. — 40. Justitiae Domini rectae. — 41. Exaltabo te Domine. — 42. Precatus est Moyses. — 43. In te speravi. — 44. Immittet Angelus. — 45. Expectans expectavi. — 46. Domine in auxilium. — 47. Oravi ad Dominum. — 48. Sanctificavit Moyses. — 49. Si ambulavero. — 50. Super flumina Babylonis. — 51. Vir erat in terra. — 52. Recordare mei. — 53. De profundis. — 54. Justus ut palma. — 55. Mihi autem nimis. — 56. Confessio et pulchritudo. — 57. Assumpta est Maria. — 58. Stetit Angelus. — 59. Constitues eos principes. — 60. Confitebuntur coeli. — 61. In omnem terram exivit. — 62. Justorum animae. — 63. Veritas mea. — 64. Laetamini in Domino. — 65. Afferentur regi virgines. — 66. Domine Deus, in simplicitate. — 67. Diffusa est gratia. — 68. Tu es Petrus.

#### TENTH VOLUME

No. 1. Ecce sacredos magnus. 4 Voices. — 2. O Regen coeli. 4 Voices. — 3. Virtute magna. 4 Voices. — 4. Gabriel Archangelus. 4 Voices. — 5. Ad coenam agni. 5 Voices. — 6. Pro Defunctis. 5 Voices. — 7. Sine nomine. 6 Voices.

#### ELEVENTH VOLUME

No. 1. De Beata Virgine. 4 Voices. — 2. Inviolata. 4 Voices. — 3. Sine nomine. 4 Voices. — 4. Ad Fugam. 4 Voices. — 5. Aspice Domine. 5 Voices. — 6. Salvum me fac. 5 Voices. — 7. Papae Marcelli. 6 Voices.

#### TWELFTH VOLUME

No. 1. Spem in alium. 4 Voices. — 2. Primi Toni ovvero Iomi son giovinetta. 4 Voices. — 3. Brevis. 4 Voices. — 4. De Feria. 4 Voices. — 5. L'homme armé. 5 Voices. — 6. Repleatur os meum. 5 Voices. — 7. De Beata Virgine vel Dominicalis. 6 Voices. — 8. Ut, re, mi, fa, sol, la. 6 Voices.

#### THIRTEENTH VOLUME

##### Four-part Masses

No. 1. Missa prima. (Lauda Sion.) — 2. Missa secunda. (Prima Toni.) — 3. Missa tertia. (Jesu, nostra redemptio). — 4. Missa quarta.

### **Five-part Masses**

No. 5. Missa prima. (Eripe me de inimicis.) — 6. Missa secunda. — 7. Missa tertia. (O magnum mysterium.)

### **FOURTEENTH VOLUME**

No. 1. Aeterna Christi munera. 4 Voices. — 2. Jam Christus astra ascenderat. 4 Voices. — 3. Panis quem ego dabo. 4 Voices. — 4. Iste confessor. 4 Voices. — 5. Nigra sum. 5 Voices. — 6. Sicut lily inter spinas. 5 Voices. — 7. Nasce la gioia mia. 6 Voices.

### **FIFTEENTH VOLUME**

No. 1. Dies sanctificatus. 4 Voices. 2. In te Domine speravi. 4 Voices. — 3. Sine nomine. 4 Voices. — 4. Quam pulchra es. 4 Voices. — 5. Dilexi quoniam. 5 Voices. — 6. Ave Maria. 6 Voices.

### **SIXTEENTH VOLUME**

No. 1. Ave Maria. 4 Voices. — 2. Sanctorum meritis. 4 Voices. — 3. Emendemus. 4 Voices. — 4. Sacerdos et Pontifex. 5 Voices. — 5. Tu es pastor ovium. 5 Voices.

### **SEVENTEENTH VOLUME**

No. 1. Quem dicunt homines. 4 Voices. — 2. Dum esset summus Pontifex. 4 Voices. — 3. O admirabile commercium. 5 Voices. — 4. Memor esto. 5 Voices. — 5. Dum complerentur. 6 Voices. — 6. Sacerdotes Domini. 6 Voices.

### **EIGHTEENTH VOLUME**

No. 1. Ave Regina coelorum. 4 Voices. — 2. Veni sponsa Christi. 4 Voices. — 3. Vestiva i colli. 5 Voices. — 4. Sine nomine. 5 Voices. — 5. In te Domine speravi. 6 Voices. — 6. Te Deum laudamus. 6 Voices.

### **NINETEENTH VOLUME**

No. 1. In illo tempore. 4 Voices. — 2. Gia fu chi m'hebbe cara. 4 Voices. — 3. Petra sancta. 5 Voices. — 4. O virgo simul et mater. 5 Voices. — 5. Quinti Toni. 6 Voices. — 6. Illumina oculos meos. 6 Voices.

### **TWENTIETH VOLUME**

No. 1. Descendit Angelus Domini. 4 Voices. — 2. Regina coeli. 5 Voices. — 3. Quando lieta sperai. 5 Voices. — 4. Octavi Toni. 6 Voices. — 5. Alma Redemptoris. 6 Voices.

### **TWENTY-FIRST VOLUME**

No. 1. Regina coeli. 4 Voices. — 2. O Rex gloriae. 4 Voices. — 3. Ascendo ad Patrem. 5 Voices. — 4. Qual è il più grand' amor? 5 Voices. — 5. Tu es Petrus. 6 Voices. — 6. Viri Galiae. 6 Voices.

### **TWENTY-SECOND VOLUME**

No. 1. Laudate Dominum omnes gentes. 8 Voices. — 2. Hodie Christus natus est. 8 Voices. — 3. Fratres ego enim accepi. 8 Voices. — 4. Confitebor tibi Domine. 8 Voices.

## TWENTY-THIRD VOLUME

No. 1. In majoribus duplicibus. 4 Voices. (inedita.) — 2. In minoribus duplicibus. 4 Voices. (inedita.) — 3. Beatus Laurentius. 5 Voices. (inedita.) — 4. O sacrum convivium. 5 Voices. (inedita.) — 5. Assumpta est Maria. 6 Voices. — 6. Veni Creator Spiritus. 6 Voices. (inedita.)

## TWENTY-FOURTH VOLUME

No. 1. Pater noster. 4 Voices. (inedita.) — 2. Panem nostrum. 5 Voices. (inedita.) — 3. Salve Regina. 5 Voices. (inedita.) — 4. Missa (sine titulo). 6 Voices. (inedita.) — 5. Tu es Petrus. 6 Voices. (inedita.) — 6. Ecce ego Joannes. 6 Voices. (indita.)

## TWENTY-FIFTH VOLUME

### Four- five- and six-part Lamentations

#### I.

No. 1. Incipit Lamentatio Jeremieae Prophetae. Adelph. 4 Voices. — 2. Vau. Et egressus est a filia Sion. 4 Voices. — 3. Jod. Manum suam misit hostis. 4 Voices. — 4. De Lamentatione Jeremieae Prophetae. Heth. Cogitavit. 4 Voices. — 5. Lamed. Matribus suis dixerunt. 4 Voices. — 6. Adelph. Ego vir. 4 Voices. — 7. De Lamentatione Jeremieae Prophetae. Heth. Misericordiae Domini. 4 Voices. — 8. Aleph. Quomodo obscuratum est aurum. 4 Voices. — 9. Incipit Oratio Jeremieae Prophetae. 4 Voices.

#### II.

The same Lamentations for four-, five-, six- and eight-part Chorus.

#### III.

The same Lamentations for three-, four- and six-part Chorus.

#### IV.

The same Lamentations for four-, five- and six-part Chorus.

## TWENTY-SIXTH VOLUME

### Litanies, Motets and Psalms

#### I.

No. 1. Litaniae deiparae Virginis inest Ave Maria. 5 Parts. 5 Voices.

#### II.

No. 1. Litaniae de B. Virg. Maria inest Ave Maria. 3 and 4 Voices. — 2. Litaniae de B. Virg. Maria. 5 Voices. — 3. Litania de B. Virg. Maria. 6 Voices. — 4. Litaniae de B. Virg. Maria. 8 Voices. — 5. Litaniae de B. Virg. Maria. 8 Voices. — 6. Litaniae Domini. 8 Voices. — 7. Litaniae Domini. 8 Voices. — 8. Litaniae Domini. 8 Voices. — 9. Litaniae Sacro-sanctae Eucharistiae. 8 Voices. — 10. Litaniae Sacrosanctae Eucharistiae. 8 Voices. — 11. Ad te levavi oculos meos. (Ps. 122) 12 Voices. — 12. Beati omnes, qui timent Dominum. (Ps. 127) 12 Voices. — 13. Domine, quis habitat. (Ps. 14) 12 Voices. — 14 Jubilate Deo omnis terra. (Ps. 99) — 12 Voices. — Laudate nomen ejus. 12 Voices. — 15 O quam bonus et suavis. (Motet) 12 Voices. — 16. Salve Regina. (Antiphon) 4, 8, and 12 Voices.

## TWENTY-SEVENTH VOLUME

35 four-, five-, six-, and eight-part Magnificat. 3 Books.

## TWENTY-EIGHTH VOLUME

### I.

No. 1. Deh or foss' io. 4 Voices. — 2. S' i' 'l dissì mai. 4 Voices. — 3. Queste saranno. 4 Voices. — 4. Che non fia. 4 Voices. — 5. Rime, dai sospir. 4 Voices. — 6. Lontan dalla mia diva. 4 Voices. — 7. Nessum visse giammai. 5 Voices. — 8. La vér l'aurora. 4 Voices. — 9. Chiara, si chiaro. 4 Voices. — 10. Chi estinguerà. 4 Voices. — 11. Donna, vostra mercede. 4 Voices. — 12. Già fu chi m'ebbe cara. 4 Voices. — 13. Ovver de' sensi. 4 Voices. — 14. Amor, Fortuna. 4 Voices. — Nè spero. 4 Voices. — 15. Che debbo far. 4 Voices. — 16. Gitene liete rime. 4 Voices. — 17. Mentre a le dolci. 4 Voices. — 18. Amor, che meco. 4 Voices. — 19. Ecc' ove giunse. 4 Voices. — 20. Vaghi pensier. 4 Voices. — 21. Mentre ch'al mar. 4 Voices. — 22. Quai rime. 4 Voices. — 23. Ecc' oscurati. 4 Voices. — Rara beltà. 4 Voices. — Questo doglioso. 4 Voices. — Mai fu più cruda. 4 Voices. — Privo di fede. 4 Voices. — Ma voi, fioriti. 5 Voices.

### II.

No. 1. Così la fama, 4 Voices. — 2. S'un sguardo. 4 Voices. — 3. Amor, ben puoi. 4 Voices. — 4. Partomi donna. 4 Voices. — 5. Veramente in amore. 4 Voices. — 6. Gioia m'abond'. 4 Voices. — 7. Donna gentil. 4 Voices. — 8. Io dovea ben. 4 Voices. — 9. Se 'l pensier. 4 Voices. — 10. Chi dunque fia. 4 Voices. — 11. Mirate altrove. 4 Voices. — 12. Si è debole il filo. 4 Voices. — 13. I vaghi fiori. 4 Voices. — 14. Mori quasi il mio. 4 Voices. — 15. Alla riva del Tebro. 4 Voices. — 16. Amor, quando fioria. 4 Voices. — 17. Beltà, se com'. 4 Voices. — 18. La cruda mia. 4 Voices. — 19. O che splendor. 4 Voices. — 20. Io sento qui d'intorno. 4 Voices. — 21. Deh! fuss' or. 4 Voices. — 22. Se non fusse il pensier. 4 Voices. — 23. Perchè s' annida. 4 Voices. — 24. Ogni beltà. 4 Voices. — 25. Ardo lungi. 4 Voices.

### III.

No. 1. Ahi che quest' occhi. 3 Voices. — 2. Da così dotta man sei. 3 Voices. — 3. Pose un gran foco. 4 Voices. — Fu l'ardor grave. 4 Voices. — O me felice. 4 Voices. — Però contento. 4 Voices. — 4. Vedrassi prima. 4 Voices. — Prima vedransi. 4 Voices. — Prima vedrassi. 4 Voices. — Godete dunque. 4 Voices. — 5. Ahi! letizia fugace. (Ridolfo Pierluigi). 5 Voices. — 6. Com' in più negre. 5 Voices. — 7. Dido, chi giace. 5 Voices. — 8. Dolor non fu. 5 Voices. — 9. Donna bell' e gentil. 5 Voices. — 10. Eran le vostre lagrime. 5 Voices. — 11. Febbre, ond' or. 3 Voices. — 12. Il dolce sonno. 5 Voices. — 13. Il tempo vola. 5 Voices. — Ivi vedrai. 5 Voices. — 14. Io felice sarei. 5 Voices. — 15. Io son ferito. 5 Voices. — 16. Le selv' avea. 5 Voices. — Quando fe' loro. 5 Voices. — 17. Non son le vostre mani. 5 Voices. — 18. O bella Ninfa. 5 Voices. — 19. Oh! felici ore. 5 Voices. — Per mos- trar gioia. 5 Voices. — 20. Ogni loco. 5 Voices. — Poscia che. 5 Voices. — 21. Placide l'acqu'. 5 Voices. — 22. Saggio e santo

Pastor. 5 Voices. — Onde seguendo. 5 Voices. — 23. Se ben non veggono. 5 Voices. — 24. Se di pianti. 5 Voices. — 25. Se fra quest' erb'. 5 Voices. — 26. Se lamentar. 5 Voices. — 27. Soave fia il morir. 5 Voices. — 28. Struggomi. 5 Voices. — 29. Vestiva i colli. 5 Voices. — Così le chiome. 5 Voices. — 30. Quando dal terzo cielo. 6 Voices.

## TWENTY-NINTH VOLUME

### I.

No. 1. Vergine bella. — 2. Vergine saggia. — 3. Vergine pura. — 4. Vergine santa. — 5. Vergine sola al mondo. — 6. Vergine chiara. — 7. Vergine, quante lagrime. — 8. Vergine, tale è terra. — 9. Spirito santo, Amore. — 10. O Sole incoronato. — 11. O Cibo di dolcezza. — 12. O Refrigerio acceso. — 13. Tu sei soave fiume. — 14. Paraclito amoroso. — 15. Amor, senza il tuo dono. — 16. Dunque divin Spiracolo. — 17. O Manna saporito. — 18. Signor dammi scienza. — 19. O Jesu dolce. — 20. Giammai non resti. — 21. Quanto più t'offend 'io. — 22. Non basta ch' una volta. — 23. S'io non ti conoscessi. — 24. Ma so ben, Signor. — 25. E tu, anima mia. — 26. Per questo, Signor mio.

### II.

No. 1. Figlio immortal. — 2. E se mai voci. — 3. Or tu sol, che. — 4. Dammi, scala del ciel. — 5. E, se fur già. — 6. Dammi, vermicchia Rosa. — 7. E, se il pensier. — 8. Eletta Mirra. — 9. Cedro gentil. — 10. Fa, che con l'acque tue. — 11. Se amarissimo fiele. — 12. Orto che sei sì chiuso. — 13. E, se nel foco. — 14. Vincitrice de l'empia idra. — 15. Città di Dio. — 16. Santo Altare. — 17. Tu di fortezza torre. — 18. Specchio che fosti. — 19. Vello di Gedeon. — 20. Novella Aurora. — 21. E questo spirto. — 22. E dal letto. — 23. Ed arda ognor. — 24. E tua mercè. — 25. E quella certa speme. — 26. Anzi, se fôco e ferro. — 27. E con i raggi tuoi. — 28. Regina delle Vergini. — 29. Al fin, madre di Dio. — 30. E tu Signor.

## THIRTIETH VOLUME

### First Supplement

#### A. Ex collectionibus impressis saeculi XVI et XVII

##### I. Cantiones sacrae.

No. 1. Jesu, Rex admirabilis. 3 Voices. — 2. Illumina oculos (?). 3 Voices. — 3. Tua Jesu dilectio. 3 Voices. — 4. In Domino laeatbitur (?). 4 Voices. — 5. Jesu, flos matris. 4 Voices. — 6. O quam suavis est. 4 Voices. — 7. Benedictus Dominus Deus. 4 Voices. — 8. Miserere mei Deus. 4 Voices. — 9. Missa Papae Marcelli. 4 Voices. — 10. Missa sine titulo. 5 Voices. — 11. Laudate Dominum in sanctis. 8 Voices. — 12. Vos amici mei estis. 8 Voices.

##### II. Cantiones profanae.

No. 1. Amor, se pur sei Dio. 3 Voices. — 2. Chiare, fresche, e dolci acque. 4 Voices. — 3. Da fuoco così bel. 4 Voices. — 4. Con dolce, altiero, ed amoroso cennio. 4 Voices. — 5. Se dai soavi accenti. 4 Voices. — 6. Voi mi poneste in foco.

4 Voices. — 7. Donna, presso al cui viso. 5 Voices. — 8. Non fugià suon di trombe. 5 Voices. — 9. Il Caro è morto. 5 Voices. — 10. Anima, dove sei. 5 Voices. — 11. Quand', ecco, donna. 5 Voices. — 12. Dunque perfido Amante. 5 Voices.

### B. Ex Archivo capellae Juliae ad S Petrum

No. 1. Deus, tuorum militum. 4 Voices. — 2. Exultet coelum laudibus. 4 and 5 Voices. — 3. Gloria, laus et honor. 4 Voices. — 4. Monstra te esse matrem. 4 Voices. — 5. O Redemptor. 4 Voices. — 6. Pange lingua. 4 Voices. — 7. Pueri Hebraeorum. 4 Voices. — 8. Tantum ergo. 4 Voices. — 9. Veni creator Spiritus. 4 Voices. — 10. Vexilla Regis prodeunt. 4 Voices. — 11. Beata es, Virgo. 8 Voices. — 12. Laudate Dominum de coelis. 8 Voices. — 13. Regina coeli, 4 and 8 Voices. — 14. O gloriosa Domina. 4 and 12 Voices.

## THIRTY-FIRST VOLUME

### Second Supplement

### C. Ex Archivo capellae Pontificiae

No. 1. Cum descendisset (? op. dub.). 4 Voices. — 2. De lamentatione Jeremiae Prophetae. 4 and 5 Voices. — 3. Dum complerentur dies (?). 4 Voices. — 4. Gloria Patri. 4 Voices. — 5. Lamed. Matribus suis. 4 Voices. — 6. Libera me Domine. 4 Voices. — 7. Miserere mei Deus. 4 and 5 Voices. — 8. Miserere mei Deus. 4, 5 and 9 Voices. — 9. Misit rex incredulus (?). 4 Voices. — 10. O Doctor optime (?) 4 Voices. — 11. Dexteram meam (?). 5 Voices. — 12. Laudate coeli (?). 5 Voices. — 13. Ne reminiscaris (?). 5 Voices. — 14. Per lignum (?). 5 Voices. — 15. Quem dicunt homines (?). 5 Voices. — 16. Qui manducat (?). 5 Voices. — 17. Salvum me fac (?). 5 Voices. — 18. Tu es pastor. 5 Voices. — 19. Ecce sacerdos magnus (?). 6. Voices. — 20. Estote fortes in bello. 6 Voices. — 21. Salvatorem exspectamus. 6 Voices.

### D. Ex bibliotheca Vaticana

No. 1. Immense coeli conditor. 4 Voices. — 2. Telluris ingens conditor. 4 Voices. — 3. Coeli Deus sanctissime. 4 Voices. — 4. Magnae Deus potentiae. 4 Voices. — 5. Psalmator hominis. 4 Voices. — 6—16. XI Esercizi sopra la scala. — 17. Benedictus Dominus Deus. 5 Voices.

### E. Ex Archivo Basilicae S. Joann's ad Lateranum

No. 1. Audi benigne Conditor. 4 and 5 Voices. — 2. Creator alme siderum. 4 Voices. — 3. De lamentatione Jeremiae Prophetae. Heth. Cogitavit. 4 Voices. — 4. Heth. Pecatum peccavit. 4 Voices. — 5. Gloria, laus et honor. 4 Voices. — 6. Hodie Christus natus est. 4 Voices. — 7. Ingrediente Domino (?). 4 Voices. — 8. Libera me Domine. 4 Voices. — 9. O bone Jesu. 4 Voices. — 10. O Redemptor, sume carmen. 4 Voices. — 11. Salve Regina. 4 Voices. — 12. Tristes erant Apostoli (?). 4 Voices. — 13. Ecce nunc benedicite (4 and 5 Voices). — 14. Nunc elimittis. 4 and 5 Voices. — 15. Miserere mei Deus. 5 Voices. — 16. Incipit oratio Jeremiae. 6 and 8 Voices. — 17. Benedictus Dominus Deus. 2 Chorus. 4 Voices. — 18. Populus meus. 8 Voices.

## THIRTY-SECOND VOLUME

### Third Supplement

#### F. Ex Archivo Basilicae Liberiana ad S Mariam majorem

No. 1. Beata es, Virgo Maria. 6 Voices. — 2. Missa sine titulo. 6 Voices.

#### G. Ex Bibliotheca olim Collegii Romani

No. 1. Audi benigne conditor. 4 Voices. — 2. Te lucis ante terminum (Hymnus). 4 Voices. — 3. In manus tuas Domine. 4 Voices. — 4. Nunc dimittis. 4 Voices. — 5. Regina coeli laetare. 4 Voices. — 6. Venite, exsultemus Domino. 5 Voices. — 7. Benedictus Dominus. 4, 5 and 9 Voices. — 8. Miserere mei Deus. 12 Voices in 3 Chorus.

#### H. Ex diversis Bibliothecis et Archivis

No. 1—8. VIII Ricercari. (?) 4 Voices. — 9. In monte oliveti (Resp.). (?) 4 Voices. — 10. Tristis est anima mea (Resp.). (?) 4 Voices. — 11. Ecce vidimus (Resp.). (?) 4 Voices. — 12. Amicus meus (Resp.). (?) 4 Voices. — 13. Judas mercator (Resp.). (?) 4 Voices. — 14. Unus ex discipulis (Resp.). (?) 4 Voices. — 15. Eram quasi agnus (Resp.). (?) 4 Voices. — 16. Una hora non potuistis (Resp.). (?) 4 Voices. — 17. Seniores populi (Resp.). (?) 4 Voices. — 18. Omnes amici mei (Resp.). (?) 4 Voices. — 19. Velum templi (Resp.). (?) 4 Voices. — 20. Vinea mea (Resp.). (?) 4 Voices. — 21. Tanquam ad latronem (Resp.). 4 Voices. — 22. Tenebrae factae sunt (Resp.). (?) 4 Voices. — 23. Animam meam (Resp.). (?) 4 Voices. — 24. Tradiderunt me (Resp.). (?) 4 Voices. — 25. Jesum tradidit (Resp.). (?) 4 Voices. — 26. Caligaverunt (Resp.). (?) 4 Voices. — 27. Sicut ovis (Resp.). (?) 4 Voices. — 28. Jerusalem surge (Resp.). (?) 4 Voices. — 29. Plange quasi virgo (Resp.). (?) 4 Voices. — 30. Recessit pastor noster (Resp.). (?) 4 Voices. — 31. O vos omnes (Resp.). (?) 4 Voices. — 32. Ecce quomodo moritur justus (Resp.). (?) 4 Voices. — 33. Astiterunt reges (Resp.). (?) 4 Voices. — 34. Aestimatus sum (Resp.). (?) 4 Voices. — 35. Sepulco Domino (Resp.). (?) 4 Voices. — 36. Et erexit. (?) 4 Voices. — 37. Asperges me (Ant.). (?) 4 Voices. — 38. O bone Jesu. (?) 4 Voices. — 39. O Domine Jesu. (?) 4 Voices. — 40. Thomas unus ex duodecim. 4 Voices. — 41. Veni sancte Spiritus (Sequ.). (?) 4 and 6 Voices. — 42. Lumen ad revelationem (Ant. cum Cant. Nunc dimittis.). (?) 4 and 5 Voices. — 43. Libera me (Resp.). (?) 5 Voices. — 44. Miserere mei. (Ps.) (?) Falsob. 5 Voices. — 45. Miserere mei. (Ps.) (?) Falsob. 6 Voices. — 46. Incipit lamentatio Jeremiae Prophetae. Aleph. (?) 8 Voices. — 47. Vau. Eet egressus est (?). 8 Voices. — 48. Jod. Manum suam. (Fragm.) (?) 8 Voices. — 49. Stabat Mater (Sequ.) 4 and 8 Voices. — 50. Victimae paschali laudes (Sequ.). 4 and 8 Voices.

## THIRTY-THIRD VOLUME

Index, bibliographical Documents, Facsimiles, authentical  
Papers, etc., on the life and works of Palestrina.



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